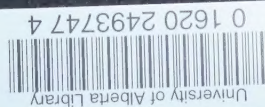


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THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

BY

MONICA LYNNE PITRE

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

IN

PRINTMAKING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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The undersigned certify that they have read, and recommend to the Faculty of
Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

Submitted by Monica Lynne Pitre in partial fulfillment of the requirements for the degree
of Master of Fine Arts.

THE UNIVERSITY OF ALBERTA

RELEASE FORM

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TITLE OF THESIS: FINAL VISUAL PRESENTATION

DEGREE FOR WHICH THESIS WAS GRANTED: MASTER OF FINE ARTS

YEAR THIS DEGREE WAS GRANTED: 2007

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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Transparent as the Purest Glass	2007	Photo Etching, UV Screen Print	22.4" x 30"
Let No Tear Drop	2007	Photo Etching, UV Screen Print	22.4" x 33"

Monica Pitre
Artist Statement
2007

The research for the body of work presented in my thesis exhibition, *Of Night – And Light – And Half Light*, began with my interest in natural spaces. I started photographing landscapes and waterways in Kloster Bentage, German (very fairy tale like) and Reykjavik, Iceland (wild in atmosphere). I continued to photograph the river valley, here in Edmonton, with a more focused idea of what types of images I wanted to work with. I was looking to capture a glimpse of personality and atmosphere at each site. There are three series in this exhibition amounting to thirteen images plus a video work. To initiate my first series of six prints, I began combining photographs of natural spaces, with appropriated engravings. I would manipulate fragments of the photos, making use of dark and light contrast, in order to create a strong interior light that renders a kind of passageway within the image, drawing the viewer into a mysterious, ambiguous space. These images have a foreboding quality that results in an unsettling psychological atmosphere.

As I was working on this first series of prints I began to investigate the use of appropriation in Max Ernst's collages and Sigmar Polke's compositions, which lead me to increase the use of appropriation in my own work for the last series of five prints - located in the far room of the exhibition. I discovered extensive sets of MacLean's and Leisure Way magazines dating back to the 1850s, and collected images from these journals that had particular meaning or timely residue. After discovering these engravings - which were like treasures- I largely abandoned my own drawings. Tampering with these images through Photoshop and other means of manipulation I began to transform these images through cropping, erasure and changes in scale. There was always an attempt, however, to maintain hints of their origin. The images are intended to act with a sense of displacement and also of unity - a fragment of an image is given, but one that is indecipherable- triggering for viewers a sense of magic and mystery, as well as links to dreams, the subconscious, nostalgia, memories, and secrets – always with a base in the natural world.

Through the making of all of the prints in this exhibition, I began to really look at and understand the nature of an image. I sought to understand how it functions, and how it is used to build and propagate ideas. This aspect is especially evident in the last series of five. They are implicated in a history. They are the byproducts of things and ideas and are representations of people, places and specific viewpoints (you can still see the page and fragments of words from the original source). On the other hand, I have entered into these images, altering them drastically so as to embed many of my own personal meanings, and it is in the space between these tensions that the redefined content begins to emerge.

Dichotomy plays a major role in all of these images on formal, subjective, and conceptual levels: separate places are unified through photograph and print; organic forms interweave with geometric; dramatic lights and darks contrast each other and leave between them so many symbolic greys; photographic images are made to exist with illustrations; and historic engravings digitally output and then printed manually. One may question, "What is the space between these tensions?"

Perhaps within this "intermediate" space exists experiences which are difficult to articulate, and my work is a searching for ways to understand and communicate ideas about the sublime, spirituality, ritual, the sacred, secrets, and devotion. In *The Reenchantment of Art*, Suzi Gablik writes, "The modern challenge is to again find sacredness within the world, to recover our lost souls, to somehow get past what George Steiner recently described as 'the age of embarrassment about owning to our inner world, transcendental experience, mysteries and magnanimities.' p 53." She continues to express that, "the word 'ecological' will become the equivalent of the word 'metaphysical,' as the task of restoring awareness of our symbiotic relationship with nature becomes the most pressing spiritual and political need of our time." p 77

I hope that this body of work communicates with innateness and emotion, a magical world. The explosions and growth that we observe in nature are happening in our own bodies. I do not believe that we are separate from nature. I believe it is important to respect and honour our inner world, our connectedness with nature, nature's own power and spirit, and the likelihood of an invisible world force.

Monica Pitre

List of Works

2007

1. *Endorsement From the Sugar Licker*, 2007, photo etching, UV screen-print, 24.5 x 19"
2. *my passion for you - my invisible one*, 2007, photo etching, UV screen-print, 29 x 19.9"
3. *The Beginning of Something I May Never Understand*, 2007, photo etching, UV screen-print, 29 x 19.2"
4. *magical fishing hole from childhood memory or dream-memory with grandparents and brother*, 2007, photo-etching, UV screen-print, flocking, 19 x 29.3"
5. *Oscar's Hometown*, 2007, photo etching, UV screen-print, 19.8 x 25.3"
6. *We Are Water – Water Under the Bridge*, 2007, photo etching, and UV screen-print, 29.4 x 19.3"
7. *This Can't Be Contained #2*, 2007, digital output, UV screen-print, 56 x 41"
8. *This Can't Be Contained #1*, digital output, UV screen-print, 21.3 x 27.5"
9. *Grey Wing*, 2007, photo etching, UV screen-print, 29 x 23"
10. *Let No Tear Drop*, 2007, photo etching, UV screen-print, 23 x 33"
11. *Transparent as the Purest Glass*, 2007, photo etching, UV screen-print, 23 x 30"
12. *More than of earth*, 2007, photo etching, UV screen-print, 23 x 30"
13. *Articulate Sweet Sounds Together*, 2007, photo etching, UV screen-print, 27 x 23"
14. Installation shot #1
15. Installation shot #2
16. Installation shot #3
17. Installation shot #4
- #18. Installation shot #5
- #19. Installation shot #6

